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bold and free, his attack sure and daring, his tone large and round, and his conceptions (to judge by the Sonata) just. He is the son of one of our numerous resident German musicians, has been studying in Vienna, and is soon to return there and continue his studies. Mr. Saalfeld deserves the thanks of the public for having brought him forward.

* * *

THERE are dread rumors of another Gilmorean national hymn—not angelically inspired, however, this time, which may lighten the infliction. Of course every one hopes it is not true; but until a definite denial can be given, the world waits with bated breath and trembling apprehension.

* * *

THE mention of Gilmore reminds me that by the time this number is in my readers' hands Rudolf Bial will have left Koster and Bial's concert rooms, and Gilmore and his military band will be there. And in new uniforms! I don't exactly know what this has to do with the quality of the music they will make, but it is being insisted upon with such earnestness by all concerned that it would be unjust not to mention it. I only hope they may not blow off the heads of their audiences, but Manhattan Beach and the Concert Hall are two places of very different size, and the mass of sound which was big enough for the former will be painfully overfilling and a trifle dangerous for the latter.

* * *

THE boy violinist, Maurice Dengremont, is filling his grown-up fellow-players with wonder and a little envy. As he does not appear to have been forced—for there is none of the posing of the infant prodigy about him—we have every right to expect from him a continual improvement and ripening of his already wonderful powers. He has not been prematurely aged by injudicious study, but, once away from his violin, is the boy he should naturally be at his age, which is, I believe, twelve or fourteen.

CARYL FLÓRIO.

THE SUPPLEMENT DESIGNS.

PLATE LXXXIII. consists of original designs for St. Valentine's Cards, drawn for THE ART AMATEUR by Geo. R. Halm.

PLATES LXXXIV. and LXXXV. are figure designs for outline embroidery, equally suitable for etching on linen.

PLATE LXXXVI. is a group of designs for jewelry and other industrial art work.

PLATE LXXXVII. is a design for a large plaque—"Goldfinch, Butterfly, and Acacia"—by Camille Piton. The following are Prof. Piton's instructions for painting it: *Ground*: Light turquoise-blue on the top and light ivory-yellow at the bottom. *Acacia*: Flowers, yellow for mixing, and sky-blue (light) for the first painting, retouched with gray No. 2 for the second firing. Leaves and stems, apple greens, yellow for mixing, ultramarine for the first painting, retouched with grass green No. 5 and brown No. 108 for the second firing. *Goldfinch*: Beak, yellow for mixing (light). Head, white and black (bluish black). Wings, black and silver-yellow. Body, brown bitume. Tail, black and gray (the black is a mixture of brown-black and blue.) *Butterfly*: Yellow (silver-yellow), red (carmine red), white of the china, and black border. The small flowers are white, and the stems and foliage green (deep chrome-green and yellow for mixing).

"MORRIS" ART IN DECORATION.

IF we do not succeed in America in introducing into our homes the most approved modern ideas in furniture and decoration, it will not be from lack of opportunity. England has made wonderful strides during the last few years in her art industries, and we are steadily benefiting by what she is accomplishing in this direction. No one has done more toward this advancement than the now famous house of Morris & Co., who, with an accomplished decorative artist at its head, has anticipated the commercial requirements consequent to the improved popular taste, and has supplied them in a most satisfactory manner. A demand for "Morris" goods has been created in this country by our best architects, but until recently it has been only partially supplied. Mr. C. H. George, of Boston, did New York a real service by coming here and offering for sale a full line of Morris wall-papers; and his enterprise and good taste will not be forgotten now because Messrs. Morris & Co. have been encouraged to open in New York a branch house for the sale exclusively of their goods. The public, of course, will be glad of the advent of Messrs. Morris' representatives. These gentlemen, under the firm name of Elliot & Goodwin, have opened their warerooms in Union Square, and are already doing a brisk business. During a recent visit there we found an excellent variety of Morris carpets, wall-papers, tapestries, and hangings of all kinds. The colors of the goods are nearly all low in tone, and the general effect of the predominating tertiaries in their accidental combinations was singularly harmonious. One cannot visit these rooms without being forcibly reminded that artistic quality does not lie

in expensive fabrics nearly so much as in the brains of the designer. We find here cretonnes to which clever coloring and design give the rich appearance of silk, printed cotton velvets which skilful stamping has transformed into sumptuous draperies, and bed-room chintzes which have the elegance of a time-honored wedding-gown. The success of Messrs. Elliot & Goodwin can mean nothing less than improved taste in the furnishing and decoration of our homes, and they therefore, we need hardly say, have our most cordial good wishes.

Correspondence.

THE SINS OF THE CARPENTER.

Editor of The Art Amateur:

SIR: When will the artists take the carpenters in hand and inoculate them with a few saving ideas of taste? The common carpenter has a great deal to do for many people of taste to their finger-tips, who read THE ART AMATEUR, but live perforce in hired houses. After six weeks' penance in an ordinary suburban cottage in view of a standing eyesore, I ask if carpenters can ever be persuaded to omit the wide and deeply-channelled mouldings which they now appear to deem indispensable? Every part of the house in question, even to the cellar, has mouldings fit for a church door. They offend the eye with a sense of over-elaborateness, and are a standing plague to the housekeeper. Paint ought to be the decoration in simple houses where woods are not left to their native tint, under shellac, and mouldings might be entirely plain or merely chamfered. Warm, dark colors would be attractive for interiors—Venetian red and brown—with the chamfers in brighter red or orange. A three-foot wainscot of horizontal, six-inch, matched ceiling would seem to an ordinary carpenter out of place, except in a woodshed. But such a cheap and simple wainscot, painted deep red-brown, with some dark orange and lighter red to relieve it, would harmonize with a good toned wall-paper, and be more truly artistic than the tile dados and polished walnut panelling of some more pretentious houses. Tiles are fast becoming vulgarized by a factory sort of decoration not much above the applied "scrap-picture" ornament of japanned coal-scuttles and type-writer cases.

S. D. P., Newton Highlands, Mass.

VARNISHING OIL PAINTINGS.

Editor of The Art Amateur:

SIR: Please tell me how to put an even gloss on an oil portrait so as to bring out the colors clear and bright. Oiling I do not like. Is there a varnish that is safe, that will not injure the colors if applied in four weeks after the painting is finished? What kind of varnish? In New York, I have been told it is not safe under a year, but I have seen portraits delivered in six weeks from the time of receiving the order, with the even surface I wish to get.

MRS. L. D. W., EASTON, Penn.

ANSWER: Windsor & Newton's "mastic varnish" is the best thing to use; but it must not be applied until the painting is quite dry. You can know when your picture is dry by touching it very lightly with the finger. If it is sticky, it is not yet fit to varnish. It is impossible to tell what time it requires for an oil painting to dry. Much depends on the medium used by the artist. If he use only oil (linseed oil), the colors will take longer to dry than if he used "siccative." Some colors too—silver white and Naples yellow, for instance—dry sooner than others, such as lake and bitumen. The last named takes a very long time.

MANTELPiece DECORATION.

Editor of The Art Amateur:

SIR: Can you give me some ideas in regard to a mantelpiece? It is old-fashioned, carved, and the sides re-turned. The depth is about 18 inches; the shelf nearly 5 feet from floor; width of shelf, 12 inches. The wood-work is painted white. On the front of the shelf are vases and bric-à-brac. Now, how shall I arrange the sides, or rather the ends? What will look best on them? Could I have anything made that would not be a passing fashion and yet be effective? (2.) Where can I obtain a cabinet, not too expensive, to hold my china, and that will look well in a parlor?—an odd-standing one wished. What would be the price? (3.) I have some handsome deer-horns. Could I have them made into something artistic for hat-rack and umbrella-stand?

I was very glad, after reading a recent number, to find I had the counterpart of the handsome blue plate, "The Escape of the Mouse." I purchased it in the country for fifty cents.

S. G., Salem, N. J.

ANSWER.—(1.) A pair of old-fashioned pictures would be in keeping; or Japanese panels; or if, as we understand by your description, there is a recess on either side-shelf, a pair of tall, decorative vases would be better than either. (2.) At E. W. Hutchings & Sons, No. 99 Fourth Avenue, N. Y. Write to them for particulars. (3.) A pair of antlers, well mounted, is an excellent decoration for a hall or a dining-room. We think that this is a better use for them than converting them into a hat-rack or an umbrella-stand. It is also much less expensive.

STAMPED WALL LEATHER.

Editor of The Art Amateur:

SIR: I read some time ago in your columns an article on stamped leather for wall-hangings and upholstery. Can you tell me where the leather can be obtained?

S. B., Phila.

ANSWER.—Messrs. Charles R. Vandell & Co., No. 6 East Eighteenth Street, New York, art furniture manufacturers, make a specialty of it.

PAINTING ON VELVET.

Editor of The Art Amateur:

SIR: Will you please inform us how painting is done on velvet and plush? Must a special kind be used? if so, what? Is oil or water-color used?

THE WATERLOO ART ASSOCIATION SUBSCRIBERS.

ANSWER.—Use the best moist water-colors, mixed with a little spirit, which brightens the colors and prevents them running. Powder colors, ground with a little gum water and laid on very dry, are also used; but although they produce the brightest effects they are not so safe to use as the moist colors, for the gum is apt to stick together the pile of the velvet, and take off the beautiful look which is one of its great charms. Use a "scrub-brush," which is made of bristles cut even at the ends, holding it nearly upright. The outline may be pricked on white paper, and pounce or red chalk lightly dusted through the holes. We have seen two kinds of velvet on which effective painting has been done—one the thick coarse-made, as used by our grandmothers, and the other a smooth white velveteen, about like that used for dresses. A very full shade of blue has a rich appearance, and is not so easily soiled as white.

DIRECTIONS FOR PAINTING A PLAQUE.

Editor of The Art Amateur:

SIR: I wish to paint on a plaque a pair of owls—in a forest by moonlight. Which Lacroix colors should I use in tinting the plaque, and what colors in painting the trees and the owls?

"GENERAL DIRECTIONS."

ANSWER.—For the ground use ultramarine blue and neutral gray well mixed; the owl should be browns and gray, the browns on the back, and the tree dark-green and gray.

New Publications.

DESSINS DE DECORATION DES PRINCIPAUX MAÎTRES is a large, handsome portfolio containing forty plates collected and reproduced under the direction of M. Ed. Guichard, of the Central Union of the "Beaux Arts Appliqués à l'Industrie," with an essay upon Decorative Art by M. Ernest Chesneau. The work is from the famous press of A. Quantin, so we need hardly say that it is gotten up in the most artistic manner. Among the plates we may mention choice examples of the work of A. C. Boule—tables, bureaux, and caskets; a ceiling decoration in Louis XIV. style by Eugene Delacroix; chandelier, clock, and chamber decorations by J. C. De Lafosse and Marechal; an ewer, enamels, and comfit-box by J. J. Fenchere; decorative panels by Nicholas Poussin, Prieur, Rosex, Nollet, Claude Gillot, Ch. Le Brun; a grate by Daniel Marot; overdoors by J. E. Nilson; and clock, dish, and teapot designs by Hyacinthe Regnier. The designs, which cover a wide range of subjects, will be found usefully suggestive to decorators and designers. At the close of the book biographical mention is made of each artist named in the book. (J. W. Bouton, New York).

A SUPERB CERAMIC WORK.—Whatever opinion the original subscribers to the sumptuous work, "Ceramic Art of Japan," may have of Messrs. Henry Sotherton & Co., the publishers, for having brought out a new edition of this rare book at a much reduced price, lovers of art books generally will doubtless hail the announcement with satisfaction. The original large paper edition, we believe, was all sold at a largely enhanced valuation before it was out of the press. Of the present edition, which is also "de luxe," only one thousand copies have been printed. It is little if at all inferior to the first. The text, by George A. Audsley and James L. Bowes, is the same, and the superb chromo-lithographic illustrations are from the original plates of Firmin-Didot & Cie, and are printed in a way that is absolutely faultless. The illustrations of the book make it invaluable to the student and collector of Japanese pottery, for they put before one pictures of some of the rarest specimens of the ceramic art. Next actually to possessing the treasures shown, perhaps nothing could be more satisfactory than regarding the admirably-executed representations of them in the pages of this work. Messrs. Scribner & Welford and Mr. J. W. Bouton import the work for American purchasers.

LES PENSIONNAIRES DU LOUVRE is a handsome reprint of the very amusing series of articles which appeared in "L'Art" last year under the same title. The capital pen-and-ink drawings of the lady students at work are reprinted with the original text, which seems racier reading, now it is disconnected from the pages of the great French art journal, for which, if the truth be told, it was altogether too frivolous. The writer, who is quite a wag, while ostensibly occupied in the galleries of the Louvre in the study of art, was slyly collecting scraps of conversation which he overheard, to garnish the caricatures of the ladies of all ages and appearances who form the staple of the illustrations of the book. While engaged in this delectable employment, we grieve to note that he appears to have flirted outrageously with the pretty women, and to have chaffed the homely ones without mercy. (J. W. Bouton, New York. Price \$3.)

BY FAR THE CHEAPEST PICTURE BOOKS we know of are the catalogues of the Paris and Brussels annual exhibitions, which consist almost entirely of autographic illustrations. We noticed the catalogue of the Paris Salon some months ago, and have now before us that of the "Exposition Historique de L'Art Belge et du Musée Moderne de Bruxelles." The drawings are equal to those in the French work, and perhaps are even richer in their suggestions to the art student. (J. W. Bouton, New York. Price, \$1.25.)